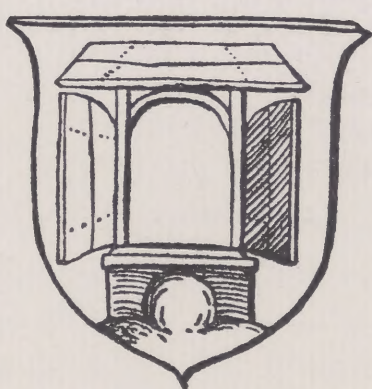


THE  
DÜRER SOCIETY

SEVENTH SERIES



WITH INTRODUCTORY NOTES BY CAMPBELL DODGSON



LONDON  
MDCCCCIV



"Nürnberg's Hand  
"Geht durch alle Land"

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## PAINTINGS.

### I.

#### DÜRER. Portrait of Albrecht Dürer the Elder. 1490.

*Photogravure by Messrs. Braun, Clément et Cie., from the oil painting on panel in the Uffizi Gallery, Florence.*



DÜRER'S portrait of his father, painted in 1490 at the end of his apprenticeship, is the earliest picture of his that we possess. The sitter, aged sixty-three, is placed against a dark green background, wearing a black cap and a brown coat lined with black fur. The hands, holding a red rosary, are wonderfully drawn and full of life. The date and signature have evidently been added later; neither the figures nor the monogram are of the shape which Dürer would have used so early. The correctness of the date is supported, however, by the painting of the arms of Dürer and Holper on the back of the panel, with a contemporary date, 1490, in which the figure 4 is Gothic in form.

(For a short account of the elder Dürer see note in Portfolio IV., No. 7, on the copy at Syon House of the 1497 portrait).

### II.

#### DÜRER. Portrait of Oswald Krell. 1499.

*Photogravure by Messrs. Bruckmann, from the oil painting on panel (19 by 15 in., 48 by 38 cm.), at Munich (Alte Pinakothek, No. 236), formerly in the Wallerstein collection.*

"The earliest portrait which Dürer seems to have painted on commission<sup>1</sup> is that of Oswald Krell in 1499, now in the Pinakothek at Munich. It is by no means a prepossessing individual whose physiognomy is here represented in all its harshness. The young man's bony, beardless head is turned a little to the left; and he is looking gravely, almost sullenly, out of the corners of his eyes. The black velvet dress harmonises well with the red curtain in the background, which is drawn aside to the left, so as to give a glimpse of some lofty trees. Extreme care is bestowed on the painting of the hair and of the furred cloak, which falls down from the right shoulder, and is held together by the left hand. The grey shadows in the flesh tints are delicately blended. In everything the plain unvarnished truth is combined with a gravity characteristic of the age." (Thausing's "Life of Dürer," Eng. Trans. I., 190.)

In 1890 M. de Wyzewa wrote in the *Gazette des Beaux-Arts*—"Oswald Krell réalise l'idéal de l'obscurité et du peu d'importance; on n'a pu découvrir ni d'où il venait, ni qui il était, et rien ne nous est resté de lui, à part son nom et son image." Since then, however, certain documents relating to Oswald Krell and his brother Caspar have been discovered in the Nuremberg archives by Dr. Hampe, who published them in *Mittheilungen aus dem Germanischen Nationalmuseum*, 1896, p. 23.

On February 28th, 1497, Oswald Krell and Wolf Ketzler were sentenced to a month's imprisonment in a tower, with the option of a fine for half the period, for making a fool of one Hans Zamasser in a carnival play. The council twice refused to remit the punishment, but Krell was permitted to postpone his term of imprisonment till the summer. He belonged to an honourable family of Nuremberg, and a relative, Franz Krell, is mentioned as a member of the Greater Council in 1490. Oswald, however, held no very important station in life, being in 1497 the representative at Nuremberg ("diener und handler," or, as he is elsewhere called, "factor und handler") of the Ravensburg merchants' society.

In 1511 we hear of him again as a merchant at Lindau on the Lake of Constance. The principal actor in the affair reported in the records of the Nuremberg town council is the brother, Caspar Krell, who was arrested for theft in February of that year, and would probably have been hanged but for the intercession of the Elector of Saxony and the Bishop of Regensburg. The council,

<sup>1</sup> Thausing here ignores the portrait of Frederick the Wise and that supposed to represent Katharina Fürleger with her hair plaited (1497). His information with regard to the latter picture is somewhat defective.



regarding him as a dangerous person, refused to grant the Emperor's request for his release, and he was kept in chains. Negotiations were conducted intermittently with Caspar's parents and his brother Oswald at Lindau, for his release on bail, but at the end of June, before the amount had been agreed upon, Caspar made an unsuccessful attempt to escape with the connivance of the gaoler's daughter, whom he appears to have married in the prison, and he was thereupon kept in durance vile. In January he was permitted to receive the Sacrament and to burn a candle in his dungeon every Saturday, but with the express order that he was always to be chained by the leg. Oswald Krell was still expected and desired by the council to effect his brother's release, but he apparently refused to produce the requisite sum, and Caspar remained in prison. In September he obtained leave to be bled and have his hair washed, but the council forbade scissors or razor to be used upon him. His brothers were admitted to an interview with him on November 16th, and he was then removed, still in chains, to an upper room, pending the receipt of an answer from Lindau. At length, on December 29th, 1512, the unfortunate man was released, and the money and clothes which he had in his possession when arrested were restored to him. He had spent more than twenty-one months in prison, though the council had repeatedly signified to Oswald Krell their desire to get rid of the captive if his brother would go bail for him. At this point Dürer's sitter disappears again from our view.

### III.

#### DÜRER. The Procession to Calvary. 1527.

*Photogravure by MM. Braun, Clément et Cie., from the grisaille painting in oils on panel (11½ by 17¾ in., 29.5 by 45 cm., to the opening of the frame), in the Collection of Sir Frederick Cook, Bart., at Doughty House, Richmond.*

A multitude, partly mounted, partly on foot, in a medley of costumes in which the Oriental turban is combined with Roman armour and the Nuremberg dress of Dürer's time, issues from the gate of Jerusalem and moves towards the open country. The bearer of a standard with the Roman eagle is followed by two mounted officers or heralds holding wands and clad each in a kind of tabard, in one case displaying an eagle. The two riders conversing appear to be the High Priest and Pilate. Near these two, and again in the foreground on the left, we see a group of women hustled onwards under the threat of blows. The two thieves, bare-headed and stripped naked, bound about the arms and wrists with cords, form a little detached group, with the soldiers told off to take charge of them and the two men in high-peaked hats who go before, bearing their crosses. One of the thieves plods on steadily, while the other looks round in curiosity at the scene which is being enacted just behind him. Jesus, bearing his cross, has just fallen on his knees, with his right hand resting on a broad stone. He looks round with a gaze of concentrated earnestness on St. Veronica, who holds up her napkin towards him. One of the guards strikes the fallen Saviour with a bundle of knotted cords; another kicks him; a third, more merciful, tries to raise the cross which weighs him down. A fourth man bearing hammer, nails and cord in a basket, finds the cord which he carries over his shoulder drawn taut by the sudden check, and looks round for the reason. Two riders, surrounded by a crowd of foot-soldiers with arms of many kinds, bring up the rear of the procession, and in the foreground we see yet a third group of women and a young man (St. John) to the right of St. Veronica.

On a long placard between two upright posts is painted the following Latin inscription in two lines:—

ALBERTVS · DVRER · SVPER · TABVLA · HAC · COLORIS · CINERICII · FORTVITO · ET · CITRA · VLLAM · A · VERIS  
IMAGINIBVS · DELINIATIONEM · FACIEBAT · ANNO · SALVTIS · M.D.XXVII · AETATIS · VERO · SVAE · LVI

(Then the monogram).

The inscription is more easily paraphrased than translated. It tells us that Dürer in 1527, in the fifty-sixth year of his age, painted the picture on an ash-coloured panel at haphazard and without going so far as to draw at all from nature. "Fortuito" is the hardest word to explain, for there is no sign of anything casual or improvised about the picture; composition and execution alike are most elaborate. Whether it means "out of his own head" and is explained in more detail by the words which follow, or whether it refers back to the words before it, and signifies that he made a chance experiment in *grisaille*, I am unable to decide.



*Grisaille* ("color cinericeus") is on the whole an accurate description of the painting, in which shades of steely grey predominate, but there is some local colour. The trees are green, though the grass is not; the roofs are a dull brick red; splashes of more vivid colour are seen in the yellow lights upon the flag and the tabard of the rider near it, and in the bright red on the garment of his companion, a red echoed far to the right on the tunic of St. John. A somewhat deep pink is used for the carnations, the high lights in many places are painted in cream colour, and the lower part of the sky is nearly white, passing into pearly grey, but the range of pigment extends no further. Dürer may have picked up the idea in the Netherlands; an early Flemish picture of the school of Ghent almost identical with this in colour was exhibited at Bruges (No. 119) under the name of G. Van der Meire. In Dürer's own work the nearest parallel may be found in the two *grisaille* drawings of "Samson" and "The Resurrection" which once formed a diptych, now divided between the Albertina and Berlin. These are of much earlier date (1510), but there are curious coincidences in some details of armour and helmets which suggest that Dürer may have had these drawings by him in 1527.

The picture is founded mainly on a drawing in the Uffizi, of 1520, which the Dürer Society has already published (III., 12). The drawing, however, contains only two-thirds of the composition as seen in the picture; the left hand portion is wanting. The last figures visible in the drawing are the man near the head of the High Priest's horse, one of the two men in high-peaked hats, and the foremost thief, who is standing still with his back to the spectator and his head turned back a little to the right. At the other end the picture contains very little more than the drawing; the two heads on the extreme right and the weapons in the archway are additions. It cannot be supposed that the drawing was originally larger, for it is one of a series of uniform size and the others show no sign of mutilation. Moreover it appears complete in itself; the figure of Christ is made more prominent by its central position and the balance is satisfactory to the eye. We should expect to find, therefore, that when it occurred to Dürer seven years later to paint a picture from this drawing and to extend the procession to the left, he made a fresh sketch for the new part of the composition. Such a sketch is, in fact, preserved. It is a pen and ink drawing at Berlin, undated, from the Klinkosch Collection (L. 444), in which Lippmann did not discover a relation to any finished work, while Ephrussi (p. 98) describes it wrongly as a study for the large Calvary in the Uffizi which Matham engraved.

The drawing at Berlin (No. 11 in the present Portfolio) is sketched in a very hasty manner ("fortuito"?) but contains outlines of almost all that is comprised in the left portion of the picture, so far as the figures are concerned. There is no indication whatever of the architectural or landscape background. The flag is there, with a sketch of the eagle upon it. The head of a halberdier is introduced above the mane of the standard-bearer's horse, but this figure was afterwards omitted and a group of small heads was substituted for the single soldier. On the extreme left of the Berlin drawing we see figures of a man with a halberd over his shoulder, and of a man in a hood leading a little boy. These two figures are much more slightly sketched than the rest, probably as an afterthought, and they were not used for the picture. The Berlin sketch does not begin exactly where the Uffizi sketch left off, but includes the foremost thief again in his new attitude, marching forward, as we see him in the picture.

Within the limits in which the Uffizi drawing and the picture coincide there are very few departures from the original composition. A horse's skull and some bones which lie in the foreground of the drawing have been omitted to make room for the inscription. The hind legs of the dog were originally quite hidden by St. Veronica's gown, so that its body appeared unduly long. The man behind the cross who is urging on the women looks back at Christ in the painting, whereas before he was wholly intent upon his business. He was then brandishing a long stick in his right hand. He now holds a small pick-axe, but Dürer wanted to keep the straight line made by the stick, and has transformed the latter into a spear held by another soldier. The youth who, in the drawing, is clearly recognisable as St. John, and is there preoccupied in attendance on the Virgin Mother, now divides his attention between her and St. Veronica, and serves in the composition as a link between the two. The new elements and the old have been blended together so perfectly that it would be impossible to tell in the absence of the drawings that the composition had been evolved out of two separate sketches.

The picture was acquired by the late Sir Francis Cook in 1871 from the collection of the Duke of Saldanha at Lisbon; its previous history is not recorded.<sup>1</sup> It was shown at the New Gallery in the winter exhibition of 1897-98 (No. 112), and has been photographed by Braun. It is still little known, and the earliest reference to it in the literature on Dürer with which I am acquainted is on

<sup>1</sup> "Ein tafel die Ausführung Christi auf Holtz von Oelfarben graw in graw hatt viel arbeit, soll ausz des A. Dürers werckstatt kommen sein" is mentioned in the five inventories of the Imhof Collection summarized by A. von Eye at the end of his book. That version was sold in 1633 to Amsterdam.



p. 94 of Mr. L. Cust's Portfolio Monograph on the Paintings and Drawings of Dürer, published before the picture was exhibited (January, 1897). It is there mentioned as belonging to a class of paintings which may have been designed by Dürer and carried out by his assistants. The marvellous execution can only be attributed, in my opinion, to the master himself. The elaborate modelling and high finish are characteristic of some of his latest paintings, such as the portraits of Holzschuher, Muffel and Kleberger (all of 1526). To find a parallel to the minute finish of a multitude of figures on a small scale we should have to go back to the Martyrdom of the Ten Thousand (1508) at Vienna. The lettering of the inscription looks like the genuine work of Dürer, if we compare it, for instance, with the big inscription in Roman capitals on the portrait of Maximilian at Vienna, and the monogram resembles that on the large portrait drawing of 1527 in the British Museum (Lippmann 296). The only other drawing that bears that date is a sketch for a fountain in the Hofmuseum at Vienna. The best known work of that year is the book on Fortification, to which (in the rare first edition) Dürer's last woodcut (B. 137) belongs. That woodcut may be compared with the picture as regards the architecture and trees. The landscape to the left of the picture, when seen with the original colouring, has a decidedly Flemish look, with a suggestion of Patenier. The perspective of the round tower towards the right is open to criticism.

Two other versions of this *grisaille* exist. That at Dresden (No. 1872, 30 by 45.5 cm.) is admittedly a roughly painted copy, and has dropped out of the Dürer literature since doubt was cast upon it by A. von Eye in his "Leben und Wirken A. Dürer's," 2nd ed., 1869, p. 458. The Dresden picture is on canvas mounted on lime-wood. It has a Latin quotation from Isaiah LIII., "Tanquam quis ad occisionem," etc. The other and superior copy is at Bergamo (Galleria Lochis, catalogue 1881, No. 224, 32 by 47 cm.). In the right hand corner are the words MÆS. IM. The inscription is exactly the same as on the Richmond picture with one variation, FATIEBAT for FACIEBAT. I have not seen the Bergamo picture myself for many years, but Mr. Ricketts, who knows the Richmond picture well, was good enough to examine the Bergamo version for me in 1903 with photographs of the Richmond and Dresden pictures before him, and reported as follows:—"The Bergamo Dürer is an old and fine copy of the Cook picture. The picture has darkened and the touch throughout is spotty and lacking in squareness. The whites are too white and the flesh-coloured spots too red. The outlines are good, more sensitive than in the Dresden picture, notably in the flesh and in the flag; the extra figures or heads of the Cook picture are there; the painting is notably later in the plants and draperies and dog." A somewhat different judgment is passed by Dr. Woermann in the 1902 edition of the Dresden catalogue:—"Ein zweites, nicht besseres Exemplar in Bergamo, ein drittes, viel besseres, doch auch nicht eigenhändiges bei Sir Francis Cook in Richmond."

## DRAWINGS.

### IV.

#### DÜRER. A pair of Lovers.

*Collotype from the pen and ink drawing (10¼ by 7½ in., 26 by 19 cm.), in the Kunsthalle, Hamburg, from the Harzen Collection.*

(The following note is contributed by Mr. S. Montagu Peartree.)

**T**HIS drawing, which I should like to claim as the most beautiful and important which has come down to us from Dürer's apprenticeship, or journeyman, years, has been for more than a quarter of a century in the possession of the Hamburg Kunsthalle, and was formerly in the Harzen Collection. It appears to have been disregarded by all students hitherto, and was rejected by Dr. Lippmann when he published the other Hamburg drawings. Its close resemblance, however, both in general conception, and in numerous technical details, to accepted drawings of the first half of the last decade of the XVth century leaves no doubt either as to its authenticity, or as to the date to which it must be assigned.



A detailed examination of these points was published in the *Jahrbuch der Königl. Preussischen Kunstsammlungen*, Heft II., of this year, and it is unnecessary to repeat it here. I have also there given my reasons in full for believing that we have in the head of the youth a new portrait of Dürer by himself. It should be compared with the painting of 1493, formerly in the Felix Collection, now in that of Mme. Goldschmidt (Dürer Society, III., 1), and with the drawing at Erlangen (II., 4). All three portraits must, I think, be dated close together, and represent the young Dürer somewhere between his twentieth and his twenty-second year. It is of course the only full-length likeness of this period which we possess.

In addition to the gain of another portrait of Dürer, and of another specimen of his art, the publication of this drawing should help us towards the conclusion of a long controversy as to the productions of the artist's youth. The matter has, strangely enough, received scarcely any attention either in England or America, and a short account of the points in dispute, and of the part which this drawing fulfils, is in place here.

Twelve years ago Dr. Daniel Burckhardt, the Director of the Basel Museum, published a copiously illustrated essay, "Albrecht Dürer's Aufenthalt in Basel, 1492-1494," claiming that a large number of the best woodcuts published in that city, from 1492 onwards to the end of the century, and more than a hundred drawings on wood preserved there, were from the hand of Albrecht Dürer, and were produced during the last half of his "Wanderjahre." Of these numerous productions only the earliest, and least original in character, a *St. Jerome in his Study*, is authenticated by other than intrinsic evidence. The block, which was used as frontispiece to two editions of St. Jerome's Epistles, printed by Kesler in 1492 and 1497 respectively, still exists, and bears on the back the signature "Albrecht Dürer von nörmergk."

The other cuts claimed for our artist are illustrations to Sebastian Brant's world-famed "Narrenschiff," and to a well-known book of 'improving' stories, told for the edification of his daughters by the "Ritter vom Turn" to keep them from gossiping in church, and from other greater and lesser sins. Besides these a long series of drawings on wood-blocks have survived the vicissitudes of four centuries, and are now preserved in the Basel Museum. Half a dozen or so were actually engraved; the remainder are still in the stage of drawings on the uncut surface of the wood.<sup>1</sup> They were intended for an edition of Terence's Comedies which was abandoned apparently at an early stage, before the woodcutters had done more than commence their task.

The entire series thus put forward as the production of a few busy years, though showing great freshness, humour, and variety in composition, together with a surprising gracefulness whenever the subject permitted it, did not bear the characteristic marks to which the students of Dürer's later works had become accustomed. In addition, chronological difficulties in regard to the first visit to Venice presented themselves. It is therefore not surprising that only a small minority of critics declared themselves in favour of Dr. Burckhardt's proposal to re-write so completely the story of Dürer's early productions. Dr. Weisbach created a special "Master of the Bergmann Printing-house" in order that he might attribute the whole lot to him, and a recent writer (Dr. Kautzsch) goes still further, and hints that if drawings, hitherto regarded as Dürer's, resemble the Basel works, they should be ascribed to this otherwise completely unknown artist, and are not to be regarded as evidence for Dürer's authorship of the above-cited woodcuts. One drawing, in especial, was so treated, the "Youth and Girl on Horseback" in the Berlin Kupferstichkabinet (Lipp. 3). It bears the monogram, and is dated 1496. The former is a subsequent addition, and is undoubtedly false; the date is probably equally unauthentic, although its forms are better imitated. The style of the drawing and its subject both suggest an earlier year. A slight want of freshness might justify a passing doubt as to the genuineness of the sheet, but is probably only due to the drawing not having been done directly from nature, and to its being a repetition of earlier versions of the same favourite subject.

Assuming as I do, that the Hamburg drawing is indisputably by Dürer, it serves to confirm the authenticity of, on the one hand, the whole series of the early unsigned drawings in various collections, such as the study of a nude woman in the Bonnat collection (L. 345), the costumed figure in the same (L. 346) and the "Beheading of St. John" in the British Museum (D.S., V., 4), etc., and on the other hand, of the Basel series and of the Berlin drawing, so intimately connected with it. Not only do the mental and technical characteristics repeat themselves, but certain particulars of costume (some of which are peculiar to these drawings, and are found in no contemporary work) are identical, and

<sup>1</sup> A comparison of the few drawings that were cut with the uncut blocks of the same series will show how unequal the woodcutters of that day were to the task of fac-simileing even the simple drawings supplied to them, and throws light on the immense progress made during the next twenty years under the supervision of the generation of draughtsmen then growing up.



recur so systematically throughout the entire group that its division into the work of two hands is impossible. The stylistic resemblances are best seen in the outlining of the limbs, etc., with an apparently hesitating, but in reality, very expressive line, in the cast and rendering of the draperies, in the modelling of internal forms, especially of the knee seen from the front, and in the features of the face, and forms of the hand (still strongly reminiscent of Schongauer). The details of costume which link the constituent parts of this group so closely together are, in the case of the youth, the cross-bands which hold the very open-cut jacket together in front, and in that of the girl, the string of bell-like objects sewn on the upper part of the sleeve. It does not seem possible to trace either of these features in the works of other men, and I am inclined to attribute their invention to Dürer himself. He was, as we know from other sources, and as be seemed so handsome a fellow, a great dandy in the matter of fine clothing. Certain other noticeable details, such as the fringed head-dress, the loosely buckled girdle with dependent chain, and the patten, may be found in numerous instances throughout the whole Basel group.<sup>1</sup>

Either the *whole* of the works here referred to must be attributed to Dürer,—or the *whole* of them must be given to some contemporary of whom nothing else is known (and who must, by-the-by, have had Dürer for a model on at least two occasions). If the latter is the case, we shall have a curious German parallel to the story of Giorgione and Titian. If, as I believe, the former is the true conclusion, we have one more proof of the astounding range of Dürer's artistic capacities, but need hardly regret that the idyllic charm of these early drawings was sacrificed to make way for the emotional power, the style, and the wonderful veracity of succeeding years.

S. M. P.

## V.

### DÜRER. A Piper on Horseback and a Sketch for a Virgin and Child.

*Collotype from the pen and ink drawing (10½ by 7½ in., 26.7 by 19 cm.), signed and dated 1512, in the Victoria and Albert Museum, South Kensington.*

This masterly sketch was recently found by Mr. Peartree, hidden away and forgotten, among miscellaneous drawings belonging to the collection bequeathed to the South Kensington Museum by Alexander Dyce in 1869. An unfavourable judgment had been passed upon it in the printed catalogue of the Dyce Collection by G. W. Reid, the late Keeper of Prints and Drawings at the British Museum, at a period when Dürer's drawings were less known and appreciated than at the present day. No qualified student of Dürer could now mistake it for a copy or a forgery. The drawing is on thin paper with the trident watermark found on at least three of the London drawings (the Justice of Trajan, the Virgin and Child dated 1503, and the Rhinoceros dated 1515) and on many leaves of various dates in the MS. volumes at Dresden and in London.

By the principal subject we are reminded of that earlier study of a lean old horse, the famous charcoal drawing of 1505 inscribed *Me(m)ento mei* (I., 4). The rider, in this case, is not Death the King, but a somewhat grotesque performer on the bagpipes. The horse itself is drawn with a rapidity, force, and economy of line worthy of the hand of Rembrandt or Hokusai. The articulation of the legs and the bony structure of the body are suggested with wonderful skill. The jaded look of the poor old hack with its Roman nose, its ragged, scanty mane, is simple and pathetic; the least hint of a human expression might easily have turned it into a caricature. A single line serves adequately for the tail. The ink is much faded.

The sketch of a Madonna, seated and suckling her Child, is also rapid and clever, but not of such exceptional ability as the drawing of horse and rider. The group resembles none of the engraved Virgins. The lines between the knees and the horse's hoof appear to have no meaning.

The paper bears two stamps: that of the Victoria and Albert Museum is recent; the oval mark of an earlier collection has not been identified.

<sup>1</sup> See, for detailed references, the above quoted article in the Prussian Jahrbuch.



## VI.

## DÜRER. Two Studies of a Child's Head. 1514.

*Collotype from the pen and ink drawing (10½ by 6½ in., 27.5 by 17.2 cm.) from the Sloane Collection, in the British Museum (Ephr. 182, L. 249).*

The two heads are studies in reverse for the little genius who sits on a millstone in the engraving of *Melancholia*, B. 74, which was engraved in the same year. A light from below is in both cases reflected on the face, anticipating the effect achieved in the engraving. The connexion of the studies with the *Melancholia* was first recognised by Prof. M. Zucker, whose interesting note on this point will be found in *Repertorium für Kunstwissenschaft*, 1898, xxi., 375. It is evident that Dürer drew the lower head first, somewhat strongly foreshortened, and then, dissatisfied with the attitude and with the lighting, made a second study, higher on the sheet, arriving at an effect which was preserved, with very slight modification, in carrying out the much reduced head on the copper. Such studies of detail for an engraving are of very rare occurrence after the date of the *Adam and Eve*, though we have some sketches for the general composition of a print.

## VII.

## DÜRER. Death and the Lady.

*Collotype from the pen and ink drawing (6½ by 5½ in., 16.4 by 14.7 cm.) in the Boymans Museum, Rotterdam.*

A lady, standing near an open grave and carrying a rosary in her clasped hands, contemplates an hourglass in the hand of Death, a skeleton partly draped, who advances from the left. In the distance we see a slightly-sketched poplar and some suggestion of landscape. The composition is framed in by an arch of vine-stems, a decoration of frequent occurrence in the work of Dürer and his school, and at the bottom on the left may be seen a slight indication of writing on a scroll. The monogram is placed on the ground between the two figures.

The drawing formed part of the collection of F. J. O. Boymans (d. 1847), the founder of the Museum at Rotterdam, but its earlier *provenance* is unknown. It fortunately escaped the disastrous fire of February 16th, 1864, in which the drawings by Italian and German masters perished almost without exception, along with the whole collection of engravings and about three hundred pictures. This Dürer drawing has not hitherto been published or described. The ink is for the most part somewhat grey, but blacker in certain places, as on the right shoulder of Death, on the drapery under his left shoulder and at the top of the hourglass. The paper has some yellowish stains. For these particulars I am indebted to a letter addressed by Dr. P. Haverkorn van Rysewyk to Mr. Peartree, at whose instance the drawing was photographed for the Society.

It is not very easy to assign a date. Among all the figures of Death drawn by Dürer none comes so near to this as the woodcut of 1510, *Death and the Soldier* (B. 132, Dürer Society IV., 24). Analogies to the arch of vine and the poplar may be found quite ten years later, while the costume of an earlier date, as seen in the *Marriage in the Life of the Virgin*, is suggested by the lady's sleeve. The drawing is on the whole most characteristic of Dürer's middle period, and 1510, the date of the woodcut already mentioned, may perhaps be taken as approximately right.

## VIII.

## DÜRER. A Page from the Netherlands Sketch-book. 1521.

*Collotype from the silver-point drawing on a cream-tinted prepared ground (4½ by 6½ in., 11.8 by 16.6 cm.) in the Berlin Cabinet, from the Firmin-Didot Collection (Ephr. 301, L. 59).*

Over the bust of a man in a wide-brimmed hat Dürer has written *Zw antorff* 1521 (i.e. "at Antwerp"), and over the hill with a rocky face *pey andernach obm rein* ("near Andernach on the Rhine").



## IX.

## DÜRER. Study for the Head of a Saint or Angel. 1521.

*Collotype from the black chalk drawing, finished with the brush, on a light bluish-green prepared ground (10½ by 7½ in., 26.5 by 19.6 cm.) in the Ambrosiana, Milan.*

This drawing has not been reproduced or even described, so far as I am aware, before. It is not mentioned by Ephrussi. In spite of injury from rubbing and dirt, it still retains considerable charm.

The subject may, perhaps, be connected with the design of a large picture of the Virgin and Child enthroned, with four groups of saints, and angels in the foreground making music, which Dürer was planning about 1521-22, though he is not known to have carried out the project. Two large pen and ink sketches for the whole composition exist, in the Louvre (L. 324) and in the Bonnat collection, now at Bayonne (L. 364), while there are at least three highly finished studies existing for single heads in this composition, two of which, at Berlin (L. 65) and in the Louvre (L. 326), are on green paper and are dated 1521. The third, the head of a male saint, in the British Museum (L. 289), is on a dark violet ground.

On the left hand side of the composition in the two sketches stands St. Dorothy, wearing a chaplet of flowers similar to that in the present drawing, but in both sketches she is looking down to her right, so that, if Dürer designed this head for such a purpose, he must have changed his mind completely about the attitude of the saint. On the other hand, each sketch contains an angel, in one case on the left, in the other on the right, with the head in the pose shown in the present drawing, but without a wreath. A similar wreath is worn by the Virgin Mary in an early woodcut by Sebald Beham (Pauli 887), and in a drawing by the same master in the University Collection at Würzburg.

I have to thank Prof. H. W. Singer for sending me a note on the colour of this drawing and the medium in which it is executed, and Dr. G. Frizzoni for kindly comparing proofs with the original.

## X.

## DÜRER. Portrait of Agnes Dürer in Flemish dress. 1521.

*Collotype from the drawing with a grey metallic pencil on dark violet prepared ground (15½ by 10½ in., 40.3 by 27 cm.) in the Berlin Cabinet, from the Imhof, Lawrence, and Posonyi-Hulot Collections. (Ephr. 310, L. 64).*

Dürer's wife Agnes wears a tightly fitting dress trimmed with fur and a Flemish cap. Near the top margin Dürer has written *Das hat albrecht durer nach seiner hawsfrawen Conterfet zw antorff jnder niderlend (ischen) kleidung Im jor 1521 Do sy aneinander zw der e gehabt hettn xxvij Jor.* "Dürer drew this portrait of his wife at Antwerp in the Low Country dress in the year 1521, after they had lived in wedlock twenty-seven years."

Dürer married Agnes Frey on July 7th, 1494. She survived her husband and died on December 28th, 1539.

No attempt has been made in this case, to give a facsimile of the colour of the original, as the violet ground presents unusual difficulties. It is hoped that the more satisfactory rendering of detail thus obtained will compensate for some sacrifice of truth in general effect.

## XI.

## DÜRER. Sketch for the left-hand portion of the grisaille painting of the Procession to Calvary.

*Collotype from the pen and ink sketch (11½ by 8½ in., 29.3 by 21.5 cm.) in the Berlin Cabinet, from the Klinkosch Collection (Ephr. 98; L. 444).*

This sketch has already been discussed in the remarks on the picture at Richmond (No. 3).



XII.

HANS SPRINGKINKLEE. The Repose of the Holy Family. 1514.

*Collotype from the pen drawing in Indian ink on a brown prepared ground, heightened with white (8½ by 6½ in., 22.4 by 16.2 cm.) in the British Museum.*

Springinklee's monogram is drawn in white on the trunk of the tree. The date 1514, more plainly visible in the reproduction than on the drawing itself, is placed over a tower whose architectural peculiarities may easily be matched in the illustrations to the "Hortulus Animæ."

Some account of the artist accompanied the reproduction of an undescribed woodcut from his design in the First Portfolio of the Dürer Society (No. 22). Fuller particulars of his work on wood will be found in the first volume of my "Catalogue of German and Flemish Woodcuts in the British Museum." Though he is traditionally said to have lived till 1540, I have not discovered that any work by him, certainly new, appeared after 1523. His drawings are rare, and few of them have been reproduced. The present example is a favourable specimen of his handiwork when not dominated by the influence of Dürer; the technique and the manner of drawing trees suggest an acquaintance with Altdorfer's drawings.

The reproduction fails to do full justice to the original, owing to the difficulty of giving sufficient strength to the black outline against the absorbent brown tint of the prepared ground. The white of the high lights should be somewhat more subdued, verging on a bluish grey.

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ENGRAVINGS.

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XIII.

DÜRER. The Cook and his Wife. B. 84.

*Photogravure from an impression in the British Museum.*

An early work, engraved towards 1500.

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XIV.

DÜRER. Three Peasants in Conversation. B. 86.

*Photogravure from an impression in the British Museum.*

This engraving, like the last, and the majority of Dürer's small *genre* subjects, dates from the closing years of the fifteenth century.

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XV.

DÜRER. Justice. B. 79.

*Photogravure from an impression in the British Museum.*

An imaginative and unconventional rendering of the subject, engraved, it is generally thought, about 1500. The flames darting from the eyes of Justice recall one of the great inventions of Dürer's *Apocalypse*.

A drawing for this engraving, with the lion's head to the right, is at Dresden (L. 203).



## XVI.

DÜRER. The Dream. B. 76.

*Photogravure from an impression in the British Museum.*

The meaning of this subject is much discussed. Vasari speaks of it as "representing a man sleeping in a bath-room, while Venus is behind him inspiring his dreams with temptation, and Love, mounted on stilts, capers and sports around him, while the Devil blows into his ear with a pair of bellows." The engraving is also known as *Idleness* (*Oisiveté*). Koehler assigns it to about the same date as the *Four naked Women*, viz., 1497. The attitude of Love on stilts recalls the little flute-playing angel on the step of the throne in Bellini's altarpiece at Santa Maria dei Frari, Venice.

## XVII.

DÜRER. The Coat of Arms with a Skull. 1503. B. 101.

*Photogravure from an impression in the British Museum.*

Also called, especially by German writers, *The Coat-of-Arms of Death*. The helm should be compared with the fine drawing in the Bonnat collection, L. 357 (IV., 11), though it must not be forgotten that the latter is dated 1514.

## XVIII.

DÜRER. Melancholy. 1514. B. 74.

*Photogravure from an impression in the British Museum.*

The *Melencolia* ranks by common consent among the masterpieces of engraving, and in perfection of technique it was never surpassed by Dürer himself. The impressiveness of this majestic figure and the poetical suggestion of her surroundings are equally unrivalled; *Melencolia* holds a place among Dürer's engravings comparable to that of *Hamlet* among Shakespeare's plays. Like *Hamlet*, it has given rise to endless discussion, often of an unprofitable kind. There is no approach, as yet, to the general acceptance of any single theory about its meaning. Theories there must be about a print so charged with symbolism. The eye may dwell with pleasure on the whole or on every part, but it will be impossible for most people to rest content with a purely aesthetic appreciation; the mind will set to work to puzzle out the meaning of this or that detail, and it will not easily attain to a consistent interpretation. My purpose here is not to impose any single interpretation upon my readers, still less to introduce any new one of my own; to summarize, in the briefest way, a few of the main lines of interpretation adopted by successive commentators is all that can be attempted in the space at my disposal.

The best solution may be expected from those who are most profoundly versed in the literature which was familiar to Dürer and to the society in which he lived. A merely fanciful interpretation, founded on the impression made by the symbolism of the print on an imaginative modern mind, may produce such absurdities as the article on *Melencolia* by an English lady, published in the *Portfolio* (1881). The eloquent phrases of Ruskin may commend themselves to certain readers, but they are far from going to the root of the matter. Still more remote from utility is any interpretation tinged with modern German metaphysics.

Melancholy, it has been observed, may mean one of three things. Firstly, a medical term denoting one of the four temperaments or complexions by which all mankind was classified according to mediæval notions. Secondly, a medical term, again, in a narrow sense, denoting a disease of the body. Thirdly, melancholy in the modern sense, a gloomy and depressed habit of mind, in German *Schwermut*, *Weltschmerz*. The second of these possibilities may be briefly dismissed. The choice lies between the first and the third, if indeed they are really antagonistic; I should say, myself, that



even if we see a good reason to adopt the former, we may yet believe that Dürer's notion of melancholy was not wholly scholastic, but that he meant to inspire some of the thoughts awakened in the modern mind by the shaded brow and dejected bearing of this mighty Sibyl.

The suggestion that Dürer meant to depict the melancholic temperament, derived from von Eye, was developed by Thausing into his well-known theory of a trilogy, never completed, in which the *Knight* (1513) stood for the sanguine temperament, and *St. Jerome* (1514) stood for the phlegmatic, while the choleric, needed to complete the series, remained in abeyance. This theory, first assailed in 1881 by Ephrussi, has since been attacked on so many sides that it is now almost wholly discredited. It must have been suggested, in part at least, by the equality of these three engravings in point of size. But a plate of the same convenient dimensions was used by Dürer for several other engravings, early and late, such as the *Prodigal Son*, *Rape of Amymone*, *Adam and Eve*, and *Portrait of Erasmus*. "S," on the engraving of *The Knight*, betokens "Salus," not "Sanguinicus." The representation is inconsistent with the orthodox doctrine about the sanguine temperament, and St. Jerome fits the phlegmatic temperament no better; he would be classed, rather, under the Melancholic. The presence of a numeral I. after "*Melencolia*" is as inexplicable on this theory as the absence of any such numeral on either of the other plates. If the number were that of the temperaments as a series, it ought to be III. or IV., not I.; I. could only mean that it was first in order of execution, and this is contradicted by the date. These are but a few of the objections to Thausing's theory.

The next suggestions of importance were those of Dr. Konrad Lange and Dr. Lippmann, who still regarded the three plates as a series, and explained them, the one as "Darstellungen des Glaubens, des Wissens und des Könnens," the other as illustrations of the scholastic trilogy of virtues, as expounded in Reisch's *Margaritha Philosophica*, viz., "virtutes intellectuales, morales, theologicales."

An emphatic protest against the assumption of any trilogy whatever was made by Dr. Paul Weber in his "Beiträge zu Dürer's Weltanschauung" (1900). This writer regards the *Knight* of 1513 as standing by itself, and the two plates of 1514 as forming a pair, typical of profane and sacred learning respectively; the *Melencolia*, according to him, represents the human spirit weighed down by despondency, baffled in the unaided search for knowledge, in contrast to St. Jerome, studying placidly in the light of divine revelation. Dr. Weber denies that Melancholy as one of the temperaments is the subject of the print; melancholy, he thinks, meant to Dürer what it does to the modern man, and he brings forward much in favour of this view. A striking argument, if he is right in his botany, is based upon the wreath, which has generally been taken merely as the attribute of an allegorical figure. He identifies the plant with *Teucrium*, or *Solanum dulcamara*, bitter-sweet, and quotes evidence that this particular plant was regarded in the sixteenth century as an emblem of the despondent spirit that wishes to mope in solitude. It was also known, he says, as "Je länger je lieber (bin ich allein)." Dr. Weber displays great ingenuity in explaining all the accessories of melancholy as emblems of the seven liberal and seven mechanical arts, but there are several vulnerable points in his exegesis, especially as regards the mechanical arts. The absence of one of the liberal arts, music, is explained by the fact that music is not the attribute but the antidote of melancholy.<sup>1</sup>

Dr. Weber's analysis of the symbolism and general meaning of the print is well worth reading, even if his main position, that Dürer did not mean to depict the temperament, is proved to be untenable. For that, I think, is the upshot of the latest and most exhaustive treatise on this subject, by Dr. Carl Giehlow, which has recently appeared in three lengthy articles published by a Viennese review,<sup>2</sup> and will shortly be reissued as a book. Dr. Giehlow's arguments, which it is impossible to recapitulate here, tend to establish the position that the *Melencolia* is in fact the first of a series of the four temperaments, which went no further, because Dürer was called off, in the latter part of 1514, to devote his whole time to the preparation of the Triumphal Arch commissioned by Maximilian. It is, then, quite independent of the *Knight* and *St. Jerome*, which sum up, each in one splendid masterpiece, the results of Dürer's prolonged studies, in one case of the proportions of the horse, in the other of perspective. Dr. Giehlow examines at length the writings of the humanists who influenced Dürer on the subject of Melancholy, and shows how the old-fashioned mediæval doctrine, which regarded it as the lowest and most ignoble of the temperaments, was giving place at this time to the theory introduced by the Florentine Platonist Marsilius Ficinus, that the melancholy man, under proper

<sup>1</sup> Dr. Giehlow gives quite a different explanation of the absence of music; it was traditionally associated with the sanguine temperament, and the symbol of music was therefore reserved for another engraving.

<sup>2</sup> "Dürer's Stich Melencolia I. und der maximilianische Humanistenkreis." (*Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1903-4.)



conditions and by dint of persistence in concentrated thought, was capable of the very highest intellectual achievements. Opinions differed as to whether this result could be attained under the influence of Saturn, to which planet the melancholic temperament was subject, or whether to counteract that influence the aid of Jupiter must be sought by means of talismans. The presence of the magic square known as "tabula (or sigillum) Jovis" on Dürer's print is important in this connection.<sup>1</sup>

Dr. Giehlow finds the occasion of the engraving being produced in 1514 in the circumstance that the melancholic temperament formed just then the object of the Emperor Maximilian's special study, and that a visit of Pirkheimer to the imperial court at Linz enabled him to discuss the proper mode of depicting that temperament under the hieroglyphic symbolism which was just coming into vogue, and to communicate to Dürer Maximilian's desire for an engraving embodying the result of those researches which commended themselves most to the imperial mind. This new clue to the interpretation of the allegory is not worked out by Dr. Giehlow in detail, but his commentary on two of the symbols, the ink-pot and the sleeping dog, is instructive and convincing. Convincing again is his quotation from a memorandum of Dürer's own in the London MS. :—

schlüssel	} betewt	{ gewalt
pewtell		

There can be no doubt that these five words, never explained before, allude to the keys and purse carried by Melancholy, and the interpretation of these symbols as betokening power and wealth is sufficient by itself to knock down the card-house so skilfully set up by Dr. Weber. For the full and final explanation of the symbols that may one day replace it we have yet to wait.

To appreciate fully the difficulty of the task which Dr. Giehlow has undertaken, we must follow him through the intricate maze of humanistic literature, remote from all modern modes of thought, which he has patiently explored. And the more we penetrate to the heart of the matter the more we shall marvel at Dürer's genius. We find him inspired by Pirkheimer and obedient to the whims of a pedantic patron who traced his own descent from the Egyptian Hercules, son of Osiris, the supposed inventor of hieroglyphic writing, and declared by Aristotle to be a being of melancholic temperament, like Maximilian himself. Yet the burden of all this occult archæological and pseudo-scientific lore does not hamper Dürer's invention or prevent him from subordinating countless details to one grand predominant idea.

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## WOODCUTS.

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### XIX.

#### DÜRER. The Men's Bath. B. 128.

*From an impression in the British Museum.*



ONE of the group of large early woodcuts produced during the last five years of the fifteenth century. It is generally thought that this subject is about contemporary with the drawing of a bath for women, dated 1496, at Bremen, which was reproduced in a woodcut now of great rarity (at Paris, two impressions, and in the Albertina, Vienna). Dürer's woodcut is the most important representation extant of the German open-air baths for men, which doubtless gave the artist valuable facilities for studying the human figure. He has introduced his own portrait here among the spectators. Another excellent representation of such a bath, on a smaller scale than the present, may be seen on the right-hand side of the early Dürer drawing at Oxford recently discovered by Mr. Colvin and published in the second volume of his "Reproductions of Drawings in Christ Church Library and in the University Galleries, Oxford."

<sup>1</sup> Mr. Cust's interpretation (*Portfolio*, Nov., 1894, p. 63) of the numbers on the square as referring to the death of Dürer's mother on May 17th, 1514, has been recently revived by Dr. Wustmann, but the possibility of such a reading seems, in view of the requirements of the wider interpretation, to be due to a mere coincidence.



XX.-XXIII.

DÜRER. The Life of the Virgin, concluded. B. 92-95.

(See Series III., xxv.-xxviii., IV., xx.-xxiii., V., xxiv.-xxvii., VI., xxiii.-xxvi.)

Christ taking leave of His Mother before the Passion.  
The Death of the Virgin.  
The Assumption and Coronation of the Virgin.  
The Virgin and Child surrounded by Saints and Angels.

*The first three are from proofs lent by Mr. G. Mayer, the fourth from a proof in the British Museum.*

The second and third of these subjects were added by Dürer in 1510 to complete the series for publication; all the remainder had been drawn in 1504-5, before his departure for Venice.

XXIV.

DÜRER. St. Jerome in a Cave. 1512. B. 113.

*From a proof in the British Museum.*

This woodcut was used on the back of the title-page of a Life of St. Jerome, printed at Nuremberg by Hölzel, February 14th, 1514. In the ordinary impressions derived from this book the horizon line is broken away between the crucifix and the ship. Proofs without text on the back and with the horizon line unimpaired are of great rarity. There are later impressions taken after the removal of the date 1512 from the block. A copy also exists, without the date, which is rarer than the original. It may be distinguished from the latter by an interval of 1½ mm. between the outline of the hill beyond the water and the root of a plant which hangs from the rock over the mouth of the cave; in the original print there is no such interval, and the cross-stroke of the A in Dürer's monogram is more definite than in the copy.

XXV.

DÜRER. The Holy Family. 1526. B. 98.

*From the impression in the British Museum.*

One of the rarest of Dürer's woodcuts and the latest in date except the illustrations to the book on Fortification.

XXVI.

SPRINGINKLEE. Adam and Eve. B. VII., 173, 1.

*Collotype from the impression in the Hofbibliothek, Vienna.*

This woodcut, which used to be classed among the subjects doubtfully attributed to Dürer, is perhaps the most carefully finished work of Springinklee, and well cut. Unfortunately, no good early impressions have been preserved, and a photographic reproduction inevitably exaggerates every defect of a faulty impression. The woodcut should be compared with Dürer's engraving of the same subject (B. 1). It will be observed that Springinklee's Adam is copied rather closely, with the necessary modifications, from Dürer's Eve. The foliage on the extreme left and right is drawn in a manner highly characteristic of the pupil, to whom the woodcut was attributed in 1891 by Dr. W. Schmidt.



XXVII.-XXIX.

SPRINGINKLEE. Three Woodcuts from the Hortulus Animæ, 1518.

St. John. B. 17.

The Agony in the Garden. B. 7.

St. Michael. B. 36.

*Collotypes from impressions without text in the British Museum.*

The illustrations to the Hortulus Animæ, first published in 1518, are fifty-three in number, but the complete set does not occur in any single edition. They are found mixed with woodcuts by Erhard Schön, and with an earlier set of illustrations by Springinklee himself which first appeared in 1516. Between that date and 1521 twenty editions, at least, were printed for the Kobergers, at Lyons and Nuremberg, illustrated with woodcuts made up from one or other of these three sets.

XXX.

SPRINGINKLEE. St. Sebald in a Niche. 1518. B. VII., 180, 21.

*From an impression lent by Mr. P. Gellatly, formerly in the Cornill d'Orville collection.*

St. Sebald holds in his hand a model of the church that bears his name at Nuremberg. The four shields bear the royal arms of Denmark and France, and the twofold arms of Nuremberg.

The woodcut is not signed, and has generally passed under the name of Dürer, though Passavant (No. 183) is the only writer who attributes it definitely to the master. "It certainly stands very near to Dürer, and to Dürer's work of this very period; the general design, as well as the drawing of the features and beard, the cloak, the curtain, the basket of fruit, the ceiling, even the shape of the figures in the date, cannot fail to remind us of the master. At the same time there are many weak points in the drawing, especially of the architecture, and just these weaknesses are eminently characteristic of Springinklee. The false perspective of the round arch is precisely similar to what we find in many woodcuts of the second Hortulus Animæ, and notably in the frontispiece to the Chur Breviary of 1520. The pillars and the socles on which their bases rest are the feeblest part of the design, but similar balls on the top of columns are used more than once by Springinklee, and the uninteresting ornament on the socles resembles that used in similar places on the large woodcut, B. app. 32 (Maximilian and his Patron Saints), which is undoubtedly by Springinklee. The latter's characteristic mouldings are entirely wanting, and the decoration of the columns is less lavish than one would expect after studying the Hortulus Animæ. The most probable explanation of this restraint, and of the unwonted excellence of the figure of St. Sebald, is that Springinklee was working from a drawing by Dürer which he transferred, almost unaltered, to the block. This would account for the absence of a signature." (Dodgson, Catalogue of Woodcuts, I., 395.)

Old impressions of this woodcut are extremely rare, and the one reproduced, though not very early, is unusually well printed. An early impression in Mr. A. H. Huth's collection has the following inscription at the foot:—

REGIA PROGENIES COLIT QVAM NORICA TELLUS  
GENTEM CONSERVES SANCTE SEBALDE TVAM.

XXXI.

SPRINGINKLEE. The Emperor Maximilian I. presented by his Patron Saints to the Almighty (1519). B. VII., 185, 32.

*From an impression in the British Museum.*

The scene is in Heaven. The Almighty blesses Maximilian, who kneels before Him, arrayed in the imperial robes. The Virgin stands at the Emperor's right hand, and his other patrons, SS. George, Maximilian, Barbara, Andrew, Sebastian and Leopold stand in two rows at his back, carrying their



respective emblems (banner, pastoral staff, tower, cross, arrows, Austrian shield). There is no signature, but the arms of Stabius, who must be regarded as the originator of the woodcut, are introduced in the left lower corner. Four elegiac verses on the upper margin are printed from two small blocks, and an inscription, giving the Emperor's titles in full and recording his death on January 12th, 1519, is printed from a single block at the foot of the print. This is followed by three columns of Latin verses.

The subject is a kind of apotheosis of the deceased, who is described in language which suggests at one moment the deification of a Roman emperor (*Imperator Cæsar Divus Maximilianus pius felix augustus*) and at another the canonization of a Christian saint (*sanctusque vocari incipis*). Dr. Giehlow has some remarks on the significance of the choice of the patron saints in his essay on the so-called Prayer-book of Maximilian I. All these saints, except St. Leopold, fill prominent places in that work, which was really intended for the devotions of the Order of St. George. This fact explains the prominent position, next to our Lady, of that order's patron saint. Maximilian was dear to the Emperor as his namesake, Leopold, the sainted Margrave of Austria, as his ancestor; Andrew was the patron of the Burgundian Order of the Golden Fleece, Barbara of artillery, in which Maximilian took so keen an interest, and Sebastian of archers. The seven saints represented on this woodcut were also to have found a place on the right-hand arch of the "Andachtspforte," intended as a religious counterpart to the "Ehrenpforte" or Triumphal Arch, but never carried out. They were the patrons to whom Maximilian's charitable foundations in seven different towns were dedicated.

The woodcut was formerly attributed doubtfully to Dürer, or, quite at random, to Burgkmair. The more recent critical study of the woodcuts of Dürer's pupils has established Springinklee's authorship beyond a doubt. It is his largest and most important work. The architecture is decorated with several of his favourite ornaments, the beaded moulding round the large arch, the lily of the valley ornament over the pointed arch, the dolphin with snout and tusk, the leaves running up the shaft of the column. The woodcut is rare in its complete state.

PRINTED FOR THE DÜRER SOCIETY, FORTY-EIGHT LEICESTER SQUARE,  
IN THE COUNTY OF LONDON, BY ALEXANDER MORING, AT HIS  
PRESS AT THIRTY-TWO GEORGE STREET, HANOVER  
SQUARE, NOVEMBER, ONE THOUSAND  
NINE HUNDRED AND FOUR







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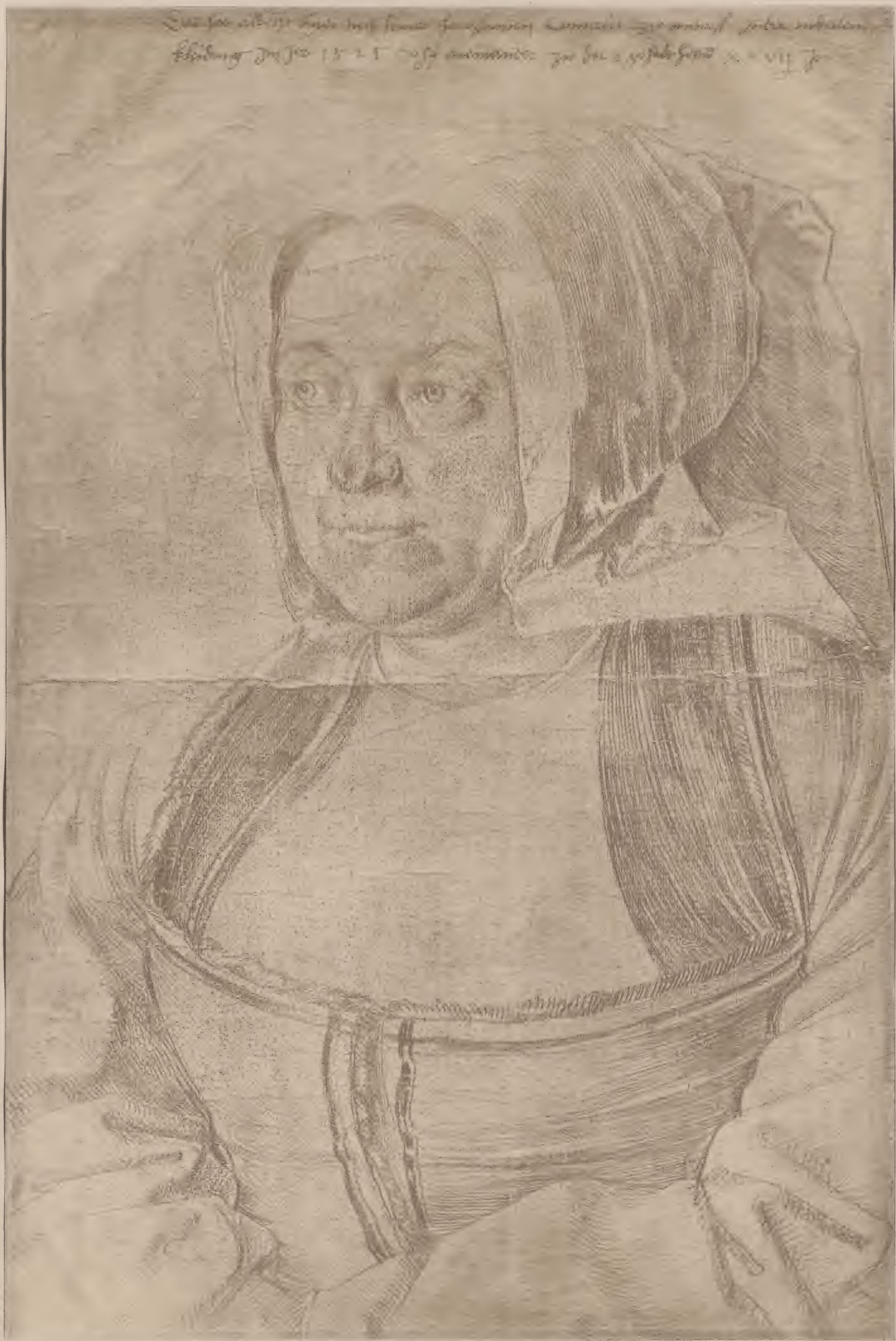








































































- VII. XXVI. SPRINGINKLEE. ADAM AND EVE. (B. APP. 1).  
 XXVII. SPRINGINKLEE. ST. JOHN THE EVANGELIST (B. 17).  
 XXVIII. SPRINGINKLEE. THE AGONY IN THE GARDEN (B. 7).  
 XXIX. SPRINGINKLEE. ST. MICHAEL (B. 36).







*Si meritis Cœlum petitur: quis Maximiliano  
Felice Augusto dignor Astra petit?*

*Post terre Imperium super Aethera Maximilianus?  
Celiatus mixtus Regia Sceptra tenet*





*Si meritis Cælum petitur: quis Maximiliano  
Felice Augusto dignior Astra petit?*

*Post terræ Imperium super Aethera Maximilianus:  
Cælibus mixtus Regiâ Sceptra tenet*



Imperator Cæsar diuus Maximilianus pius felix augustus Christianitatis supremus Princeps Ger-  
maniae Hungariae Dalmatiae Croatiae Bosnae Rex Angliae Portugalliae & Boemiae heres &c.  
Archidux Austriae Dux Burgundiae Lotharingiae Brabantiae Stiriae Carinthiae Carniola Lym-  
burgiae Lucemburgiae & Gheldriae Comes Princeps in Habsburg & Tirolis Lantgravius Alla-  
tiae Princeps Sueviae Palatinus Hammoniae Princeps & Comes Burgundiae Flandriae Goriciae  
Arthesiae Hollandiae & Comes Seelandiae Phirretis in Kyburg Namurci & Zutphaniae Mar-  
chio super Anasum Burgouiae & sacri Imperij Dominus Phrysiæ Marchia Sclauonica Mechli-  
niae Portus Naomis & Salmarum &c. Princeps potentissimus transijt. Anno Christi Domini  
M D XLIX Die XII Mensis Ianuarij. Regni Romani xxxiij Hungariae uero xxix  
Vixit annis LIX Mensibus IX Diebus XIX.

*Imperij columnæ Germani gloria regni:  
Virtutumq; decus: per te clementia munda  
Illyricæ magne tribuit quæ maxima terre  
Omnipotens rerum manib; rex sceptra benignis.*

*Iusticiæ cultus: sanctæ simul octia pacis  
Te duce cælesti populis e munere missa.  
Nunc ad sideras sedes super astra receptæ  
Aeterna fructus vita: te gloria Christi.*

*Luce sub immensa lustrat: sanctisq; vocari  
Incipis: vnitus Christos hominib; deos.  
Ergo age cæu nostro Rex clemens orbe fuisse  
Sic pius e superanos respice sede precantes*